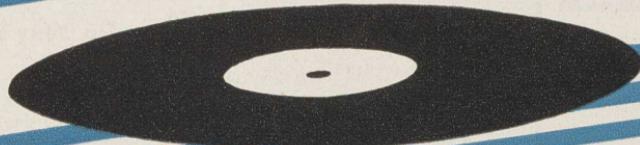




Capitol news

REG. U. S. PAT. OFF.

MAY • 1950
Vol. 8 • No. 5



**HOW A RECORD
IS MADE**

...See Pages 8 & 9

Capitol news

Published Monthly by
CAPITAL PUBLICATIONS, INC.
Sunset and Vine, Hollywood 28, Calif.
Printed in U.S.A.

EDITED BY DAVE DEXTER, JR.



LAZIEST GAL??? That's what she claims on her spankin' new record, with the Savannah Seven. Meet a blonde from Oklahoma, Dottie O'Brien, who makes her debut this month as a Capitol artist with "The Laziest Gal In Town" and "Big Butter And Egg Man." Dottie once sang with Red Nichols' Pennies, then Jimmy Dorsey. Now she's on her own in Los Angeles and rising fast with a heavy TV and radio schedule.



First Impressions . . . And They Go 'Way Back

HELEN MORGAN atop a Concert Grand in a touring "Ziegfeld Follies" troupe. She was as sweet, backstage, as was her "Bill" caroling on. . . . Glenn Miller, taciturn and business-like, one of his first sponsored broadcasts in '39. But an hour later were arguing baseball over plates of jelly pancakes with his adoring wife, Helen. . . . John Philip Sousa. He glowered at the inept alto saxophonist slumped low in the chair of a 1,000-piece amateur concert band. . . . Hal Kemp, spinning Delius records in his dressing room and answering dull questions about his orchestra with a soft and musical Carolina accent. They're all gone, now. And the world is none the better.

Perry Como, awfully discouraged, he confided, and "getting nowhere" squatting on a bandstand with Ted Weems in '37. . . . Dinah Shore, anxious and eager, singing her heart out to make good on the "Chamber Music Society Of Lower Basin Street" program in New York. . . . Louis Armstrong, fat and perspiring. Ditto Fats Waller. And they both wanted to know where they could find the juiciest shortribs in Kansas City. . . . Harry Truman. They called him "Judge" in those days and he was genuinely interested in all the guys pecking typewriters in the cavernous city room. . . . Rudy Vallee, past his prime, demonstrated his mastery of the brush-off. Much too important, too big, to show courtesy to a mere cub reporter.

Artie Shaw threatened to throw a punch. But he can be gently manly, too, and frequently, he is. . . . The King Sisters. One of them was weeping into an oversized hankie, after a sour review of their chirping. Up in the bare gymnasium atop the Paramount Theater, they made a guy want to leap out the open window down to Times Square below.

Bing Crosby. On the big Earl Carroll's Hollywood stage at an Easter Sunday Al Jarvis broadcast. Bob Hope, same time, same place. Both as gracious to the youngsters standing in line at the stagedoor as they are to their Paramount bosses. . . . Woody Herman, half-starved but hopeful on his first 32nd street engagement at the old Door. . . . Amelia Earhart, climbing down from a high cockpit. Not a grease-smudge on her friendly, intelligent face. . . . Lawrence Tibbett. He offered to stand on his head to please the photog. . . . Benny Goodman. Hard to size up and talk to; he looked too youthful and scholarly back there on his famous 1936 Chicago Congress Hotel run. . . . Billie Holiday, despondent and defeated in '39. She said she would never sing as a band canary again and she never did. . . . Sammy Kaye. He insisted his crew could outswing Basie, or Lunceford, or "anybody if we want to." . . . Stan Kenton, at Balboa 'in '41. When it was suggested his green, untried band should make records, he flipped his fanbelt and demanded anxiously, "you think we're good enough?"

Yep, it's great to be a newspaperman!

CAPITAL NEWS

Kenton Krew Nears End of Tour

Final Concert To Be in Los Angeles

Climaxing his national tour which started in early February and took him all the way across the land into New England, Stan Kenton points west this month on the last leg of a trek which has had his bold "Innovations in Modern Music" reaping wide acclaim. The May concerts line up with Houston on May 2, San Antonio, May 3; Dallas on the fourth and Fort Worth on the fifth.

Oklahoma City will follow May 6, then Amarillo on the next night and Wichita, May 9. A stand in Denver on the tenth will be Kenton's last until the band hits the west coast the following week.

The big Shrine Auditorium in Los Angeles is booked for the final night on May 19, but Stan said this was a "tentative" thing and that the L. A. concert might be played a few days earlier. It will conclude his tour, no matter what the date. Stan and his musicians then will part, the big Kansas taking a rest and setting up his future plans. Last month, in New York, Kenton's two-night stand at Carnegie Hall proved sell-outs. But so did many of the other dates played by the 40-piece SK concert crew.



TIRED OF "Slippin' Around" after all these months—their record sold far more than a million copies—Margaret Whiting and Jim Wakely are attending chapel together these fine spring Sabbaths while their sequel, "Let's Go To Church Next Sunday Morning," tops every best-seller list.

Mercer Shaping Up New Musical For Whiting's Broadway Debut

Margaret Whiting's lifelong ambition to star in a "real Broadway musical" will be realized this fall, if her latest plans pan out.

Johnny Mercer is now holed up in his California home writing the book and the songs, both lyrics and music, for a production which he and Maggie intend to open in New York sometime next fall. It was Mercer, Maggie points out, who gave her her first break on a radio broadcast nearly nine years ago, and who signed her to a Capitol recording contract in 1942 when Capitol was founded. The musical, she says, is tentatively titled "36-26-36" and refers to man's perpetual search for the perfect figure. No other castings have been assigned.

Les Brown Next At The Palladium

Les Brown and his band will play their umpteenth engagement at the Hollywood Palladium from May 16 through June 11. Freddy Martin is there now, also doing a quick repeat from his smash run of last winter. Martin is catching on, throughout Southern California, as a TV personality via his shows beamed out over KTTV. Brown and his gang also will be televised this month, it was said.



DAVE BARBOUR, a classy guitarist long before he met, wooed and wed Peggy Lee, is in Hollywood, while his wife tours back east, with an eye towards forming a dance band. Barbour already has etched a number of straight dance sides and is patiently seeking a number of young musicians who can cut the book he is having built. He will continue to record Peggy's backgrounds, moreover.

Barbour is fanatical about rhythm. "The first big band to come along that has a beat, a pulse, like the old Goodman and Shaw bands will reap the harvest," he says. "Since the war we've heard all kinds of trick-harmony bands, and bands that feature great soloists. But they've all failed to lay down a danceable rhythm."

When Jack Benny goes off CBS for his summer vacation in June, Guy Lombardo's ork will step in as a 13-week substitute. Broadcasts will be from New York.

Hollywood's Steve Allen, a fair country pianist, via Chicago and Phoenix, will be the star of Colgate's new summer show which tees off about July 1 via CBS. It's Allen's first "big money" network program.

Jack Smith, the happy singer, leaves June 29 for Europe to appear in "The Cerdan Story" movie, which John Brahm will direct. Former Miss America, Marilyn Bu-ferd, will also be in it. The story is pegged around the life of the late French boxer.

Vito Musso, his tenor and combo close at the Brown Derby in Honolulu May 8 and will be back



ROCKIN' Tiny Brown, a little gal with a mammoth voice, made her first blues records recently in Detroit. And now her salty, indigo "Slow-Motion Baby" is stepping out and shoving her into prominence nationally. This shot, by W. H. Miller, shows Tiny thrashing — all 88 pounds of her.

in Hollywood about May 15. Freddie Slack, meantime, left his steady job at Astor's in North Hollywood and sailed for Hawaii for a nitery stint at a bistro which competes with the Brown Derby in Honolulu.

Benny Carter opens May 11 at the New Orleans Swing Club in San Francisco for two weeks. He will be using his seven-piece ork, comprised of crack Hollywood sidemen.

Also opening in S. F. May 1 will be the Doc Evans Dixie band from the Middlewest, taking over for the current Muggsy Spanier at the Hangover Club in the big Bay City.

Top Musicians Pocketing Fat Fox Paychecks

20th-Fox Studios last month spent extra money for the "right" musicians rather than feature its staff sidemen.

Harry James' band was brought in for important scenes in "Get By." Then Harry and his men hopped off for eastern jobs on the twice-annual tour the Texas trumpeter makes. Wife Betty Grable will join him in New York later.

Benny Carter was called in along with Carter sidemen Gene Wiggins, Ulysses Livingston, Eric Royal, Bumps Myers, Lee Young and Billy Hadnott, for soundtrack work in Grable's "My Blue Heaven."

Alfred Newman, 20th-Fox musical director, has made assignments on five films. He will personally score Darryl F. Zanuck's "No Way Out" and Sol C. Siegel's "Panic In The Streets." Fred Waxman will score "Night At The City." Hugo Friedhofer, "Broken Arrow." Lionel Newman, "Get By." Vince Degen has been set as vocal director of latter.

Degen, a member of the Starlighters, is using the Starlights individually to "ghost" for several actors and actresses.

DeVol Teeing Off

The first of a series of regular weekend dance dates to be played by Frank DeVol will begin May 1 at the Beverly Hills Hotel where DeVol and his musicians play the annual prom for Whittier College students. The Ohio-born leader also is setting up a theater concert tour for summer.

Jeffries To Europe

Baritone Herb Jeffries sails for a concert tour of Europe from New York May 4, opening in Paris in mid-May. For several months the former Ellington singer has been in Los Angeles doing radio and TV work.



CAVANAUGH'S CURBSTONE COPS, soon to open for the entire summer season at Catalina Island, are led by Dave Cavanaugh, center of rear row. Others include Lou Bonney, banjo; Stumpy Stumph, cornet; Benny Benson, trombone; Tiny Berman, tuba; Johnny Schmidt, clarinet; Billy Roe, drums, and Tim Talbot, piano.

Movie Deal Signed By Cugat; He Will Make Three RKO Films

Absent from Hollywood for a long, long time, Xavier Cugat is soon to return now that his agents have nabbed a new motion picture contract for the bandleader.

Cugat, a fixture in Metro musicals for many years, is committed to perform in three musicals at RKO Studios. The first of these will be "Two Tickets To Broadway," a razzle-dazzle musical which Alex Gottlieb will produce shortly. The leader, who has been in South America recently, operates a candy company in California and also, from time to time, picks up a few bucks drawing caricatures of people.

"Two Tickets To Broadway" is tabbed as a big-budget production, the most lavish at RKO since Howard Hughes took over as RKO's boss a couple of years back.

Ravens To Coast

The Ravens are due to open May 12 at the Oasis, Los Angeles night club, following the recent Hollywood for Paris in late April runs. Ernie Royal, trumpeter, left night club, following the recent and will join Duke Ellington's band for Duke's tour abroad. Al Hibbler remained in New York.

Royal Joins Duke

Cavanaugh's Cops, Herth To Play Catalina

Swinging off on a new plan which is felt will bring more people to Catalina Island through the summer months than ever before, the management of the famed Casino has signed two attractions for dancing instead of the single name band as in previous years.

To Air Over CBS

The Casino, a few miles off the coast of Southern California in the Pacific, will open for the season on May 27 and operate through Sept. 24 with Dave Cavanaugh's Curbstone Cops and the Milt Herth Trio playing for dancing nightly.

Cavanaugh, one of America's best arrangers, conductors and saxophonists, formed his Curbstone combo several months ago and they just concluded a run at the Mark Hopkins Hotel in San Francisco. Attired in hokey police uniforms, the boys form a Dixieland band which emphasizes humor and entertainment as much as strict dance tempo.

No Fee At The Door!

Herth, noted electric organist, hasn't played California in years. The Casino will have a CBS wire for national broadcasts and a TV show from the Casino's fancy bandstand is being formulated.

Cavanaugh's Cops also have been signed to record for Capitol; the group's first sides will be released in late May.

The Casino will not charge admittance. The bosses think they can show a profit on food and beverages. Special boats to Avalon will be available from the Catalina pier at Wilmington, just outside Los Angeles.

Cavanaugh, before he organized the Cops, conducted and arranged for several top recording artists.

Capitol Western Hits

'LET'S GO TO CHURCH
(NEXT SUNDAY MORNING)' - Wakely

'I'M A LONE WOLF' - Leon Payne

'I'LL SAIL MY SHIP ALONE' - Jimmie Dolan

'THE TWO YEARS WE WERE MARRIED'
- Eddie Kirk

'DUST' - Jimmy Wakely

'I GOT A MEAN OLD WOMAN' - Merle Travis

'ALWAYS REMEMBER YOUR MOTHER'
- Mel and Stan

'HE'S A COWBOY AUCTIONEER' - Tex Ritter

'MY SAN FERNANDO ROSE' - Tex Williams

'ALL THAT GOES UP MUST COME DOWN'
- Hank Thompson

Available on either 78 or 45 rpm

CAPITAL NEWS



AS A RESULT of their success at the Haig, Los Angeles nitery, Red Norvo and his Trio (Tal Farlow, guitar, and Red Kelly, bass) bagged a contract at 20th-Fox for scenes and background music in that studio's "I'll Get By" musical featuring June Haver and a dozen others. Harry James, Steve Allen and Phil Harris also are to be seen in it.

MGM All-Out For Music With 8 Tunefilms Set

When "Pagan Love Song" went into production in Hawaii in April, MGM kicked off the first of its eight musicals slated to roll in 1950. Esther Williams and Howard Keel are the stars of the "Pagan" film, which is being shot in color. Producer is Arthur Freed; Bob Alton is the director.

The Lion also will roar immediately with "Royal Wedding," a high-priced musical starring Fred Astaire, June Allyson and Peter Lawford with Charles Walters directing; "An American In Paris," starring Gene Kelly, to be directed by Vincente Minnelli, and "Showboat," starring Judy Garland and an all-star cast, directed by George Sidney.

Jack Cummings will produce "Carnival Story," starring Esther Williams and Red Skelton, later this summer. Two productions by Joe Pasternak are "The Life Of Caruso," starring Mario Lanza, with Jesse Lasky as associate producer, and "Nancy Goes To Paris," starring Jane Powell. Currently shooting is "The Tender Hours," directed by Roy Rowland, produced by Jack Cummings and starring Jane Powell and Ricardo Montalban.

Meanwhile, MGM is releasing "Annie Get Your Gun" with Betty Hutton May 2. Then "Duchess Of Idaho," "Three Little Words," "Summer Stock" and "Toast Of New Orleans" also are being printed up for release, nationally, later this year. Most of this latter group were shot in Technicolor.

James Hires Chirp Russells To Texas

For his long tour of the east, Harry James hired Louanne Hogan to fill the featured vocal spot with his band. She's a vet in the band field, and in recent years has been working at the film studios dubbing voices for top stars.

Following several radio and TV guest appearances during their brief visit to Hollywood, Andy and Della Russell sped to Houston, where they opened April 28 for a two-weeker at the Hotel Shamrock.



GEORGE SHEARING

On Gene Norman's KFWB Show

"I've changed my style at the piano eight or nine times down through the years. Once I tried to play like Joe Sullivan, Jess Stacy and Bob Zurke. And at one time, back home in England, I was actually billed as the King of Boogie-Woogie."

SERGE RACHMANINOFF

In Victor I. Seroff's

"Rachmaninoff" Book

Published by Simon & Schuster

"I am afraid of everything: mice, rats, beetles, bulls, burglars. . . . I am afraid of the raindrops beating against the windowpane; I am afraid of the dark."

DAN DAILEY

In Erskine Johnson's Column

"This new renaissance of jazz shows that Americans are more relaxed than the world thinks. A tense, worried nation doesn't go in for jazz."

WINGY MANONE

In "Trumpet On The Wing"

"I've asked almost 4,000 guys to go on the road with me . . . and they told me they had to go home and ask their wives. The minute I hear that I might as well go find a single man. . . . I think that all musicians' wives hold 'em back and ruin their success. They want to be with 'em but they don't realize musicians must keep going on to make a bigger success. If they have a chance to go on the road, to build up a bigger name for themselves, the wives put all the pressure in the world on them and keep them in town. So the guys are not the big successes they were when the gals first met 'em . . . and their wives break their hearts by leaving 'em."

How a Record Is Made

From the studio to the phono turn-table. . . . These are the steps involved in the birth of a record. Today tape is used for highest fidelity, and the processes involved are essentially the same for discs on all three speeds, 78, 45 and 33½ rpm. Now see what happens. . . .



THE SESSION: Jo Stafford and Gordon MacRae face the mike, with Paul Weston's orchestra, for a duet which you'll soon be hearing in juke-boxes on the radio and in your own home. Most of Capitol's platters are recorded in Hollywood.



THE CONTROL ROOM: Here we see a producer and an engineer in the sound-proofed control room supervising a recording session. Tape recording equipment in foreground is receiving the sound from the microphones.



TAPE RECORDING: All music is first recorded on tape which permits cutting and splicing to "edit" the recording, (just as motion picture film is cut and edited) before the music is transferred to discs.



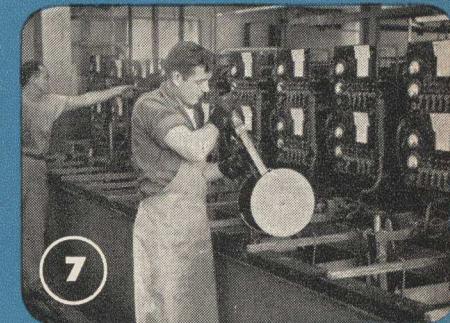
CUTTING THE MASTER DISC: Here we see the cutting of the lacquer "master" disc. The sound is being transmitted from the tape machines. Two masters can be cut simultaneously. All equipment is the finest to assure perfect reproduction.



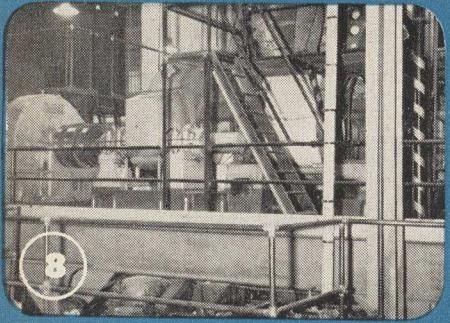
CHECKING REPRODUCTION QUALITY: Sensitive accurate electronic equipment permits a thorough checking of the master before it ever leaves the studio. Any errors or flaws are immediately "caught" and eliminated via this 1950 scientific equipment.



FACTORY OPERATIONS: The approved lacquer master disc now enters the Capitol factory for processing. Here we see operator spraying the disc with silver concentrate. From this silver-coated lacquer master metal masters are next made.



FROM MASTER TO MOTHER TO STAMPER: Duplicates called "mothers" are made from the metal masters and from these "mothers" are made the stampers from which the final records are pressed. These intermediate steps are done by an electro-chemical process, one step of which is shown above.



PREPARING THE RECORD COMPOUND: Many highly technical and complicated operations enter into the processing of the raw materials from which records are pressed. The huge Banbury machine in Capitol's Scranton Plant converts these raw materials into a plastic compound which is later formed into "biscuits" of various sizes.



PRESSING A RECORD: After pre-heating on steam-table, a "biscuit" of record compound is inserted, together with labels, between the stamper and dies of an hydraulic press. The record is then compression-molded by the press and when removed is completely formed including labels and center hole, ready for edging.



FINISHING A RECORD: Machine above is removing surplus compound from the edges of 78 rpm records. (This operation is only slightly different for 45 rpm and 33½ rpm records.) Hundreds of thousands of records are manufactured in Capitol plants each week.



INSPECTION & PACKING: Finished records are here shown receiving their final inspection before being placed in individual sleeves or album containers. Records and albums are then packed and shipped through 43 Capitol branches and distributors to thousands of retail stores and music machine operators throughout the U.S.A.

Tennessee Ernie, Hot, Races East

Doing 4 Shots On 'Opry' Show

By BEEP ROBERTS

Tennessee Ernie's solid success as guest emcee of the NBC "Grand Old Opry" airshow from WSM in Nashville in April (he will be featured through the May 6th stanza) has brought him an avalanche of eastern offers, including New York bids from Milton Berle, Ed Sullivan and other top-ranking television stars.

Walker Touring Texas

And thus Ernie will not soon be back in Los Angeles—he also is contracted for engagements in Atlanta, Knoxville and Nashville. He took over for Red Foley on the NBC program. But before he flew east he sliced a slew of new records which you'll be hearing during the summer months coming up.

After two years at the College Inn in San Diego, the Roy Hosed Trio is cuttin' out for road dates.

Billy Walker is working a Texas theater circuit to big returns, and setting up a new TV show to boot.

Cliffie Stone's "Home Town Jamboree" air program boosted itself to a new high Hooper rating in the Los Angeles area, and at the same time Mrs. Stone was de-



UP THE CREEK but unworried, big and affable Cliffie Stone is making news in the field of western music again this month. His square dance discs are the most popular ever recorded.

livering a son, Curtis Anthony, to the Old Man. The photo here shows big Cliffie's reaction.

Helldorado Week festivities at Las Vegas, starting May 11, are to be centered around Jimmy Wakely and Jimmie Davis, both of whom will be playing "in person" engagements during the celebration. Wakely will be at the Thunderbird Hotel and Davis, with his Sunshine Boys, will be at the Flamingo.

Ken Cody has just packed his saddle bag and will soon launch

a tour 'way up in Idaho. His first record, too, has just been pressed and released and it may make Ken a national favorite fast. The title is "Sleepless Nights and Endless Days" and he sings like he means it.

Story of 'Dust' Song

Wakely, recently, revealed the background on the great Johnny Marvin song, "Dust," which Wakely has made a recent disc click. "It was back in 1938 that Marvin wrote the song, as a result of the terrible, tragic dust storms of that era," Wakely recalled. "I met Johnny about that time in Oklahoma City and promised that someday I would record it. We came on out to Hollywood, and time passed. During the war he was one of the first entertainers to go overseas to entertain troops, and it was on Guadalcanal that he got a tropical fever which killed him, in '45, after he returned to the States.

"Johnny was a marvelous performer, an extraordinary songwriter and a magnificent person. And that's why my record of 'Dust' was just recently put out. To me it is far more than ... just a song."

Roy Cordell and Kitty Thomas just joined Jan Garber's band. Cordell replacing Bob Grabeau; Jan and his gang now are at the Trianon in Chicago. He hired Roy and Kitty in California just before he shoved off for the Windy City.

CAPITAL NEWS

Shore, Strong Open at Grove On May 2

Californians will be served an unorthodox entertainment dish starting May 2 at the Cocoanut Grove of the Hotel Ambassador in Los Angeles when Dinah Shore and Benny Strong's orchestra open together, replacing Phil Spitalny's femmes.

Dinah recently worked the New York Waldorf-Astoria and Houston's Shamrock hostelry.

Strong, who wound up a long run at the Mark Hopkins Hotel in San Francisco, will be playing his first hotel job in the Los Angeles area. Along with his own vocals, Benny also features the voice of Betty Bryan.

Here are the musicians in his band:

Sam Gant, Bob Bauman, trumpets; Bernard Press, trombone; Danny D'Andrea, Jack Wichman, Doug Lowery, saxes; Maurice Cycky, Bob Reser, Al Blacker, violins; William McDonald, bass; Gil Baer, drums; Dick Leimetter, piano.

Strong's arranger is Trombonist Press.

Benny leans towards the old songs, and novelties, and he insists that danceable tempos are vital. Hot instrumental solos have no place in his arrangements. Dinah, a top name for 10 years as a radio singer, will do two shows a night as the featured attraction.

Theaters For Woody

Closing at New York's Bop City nitery early this month, Woody Herman hikes to Washington, D. C., for a run at the Howard Theater May 5-10, thence to the Royal in Baltimore May 12-17, and on to Newark for a week at the Adams Theater May 19-25 inclusive. Herman heads for Hollywood this summer. He also is prepping a TV show for fall.



BENNY STRONG leans to the old, happy tunes of the twenties. And that's what he will be featuring when his band opens this month at the Cocoanut Grove in Los Angeles. He just recently closed at the Mark Hopkins in San Francisco.

MEET THE JOCKEY!

ED STEVENS recently asked his audience to listen to Stan Kenton's music, then draw their impressions



of it and send it to him. Hundreds sent in honest "art" samples and most of the "artists" were housewives who

took time from

their chores to use pencils and crayons to record their feelings.

Stevens, airing over WERE in Cleveland, spent his childhood in Hollywood, spent time in the army and has been with WERE since last July. He's married—and soon to be a pappy.

Cap's President

On Tour of Europe

Glenn E. Wallich, president of Capitol Records, Inc., and Mrs. Wallich sailed in late April from New York on a trek to Europe which will keep them hopping from one country to another for six weeks.

Wallich said it was primarily a business trip. Capitol's platters now are available in virtually all of the European countries and he will spend much of his time abroad with execs of companies which handle Capitol's distribution. Conferences with officials of Telefunken, the distinguished German waxworks with which Capitol has an "interchange of masters" agreement, also are tabbed.

Sandor Porges, chief of foreign recording for Cap, accompanied the Wallichs on the long trip. They'll all return in late June.

Ridelitone you'll save money for extra records with...
RCA 45 RPM SYSTEM
Produced By PERMO, Incorporated Chicago 26

NEEDLE REPLACEMENT KIT 45 \$2.00



THE TWO best "strictly music" shows beamed out over TV stations in Los Angeles—and one is as good as the other—are KTTV's "After Hours" and KLAC's "Jazz Session."

KTTV, the CBS station, features Red Nichols' Pennies. No script. Just jazz, without pretensions. KLAC, an indie outlet noted for its Balterized baseball telecasts, takes turns with combos like Kid Ory, Pete Daily, Ted Vesely and others in L. A.

Paramount's KTLA has a "Dixie Showboat" stanza on Mondays which, good as it is, would be even better if Nappy Lamare's Strawhat Seven were given a bit more to do.

The big motion picture studios may not be rushing into TV, but they sure are aware—and envious—of TV's technique. Last month, at Universal-International, they shot two Will Cowan musical shorts (one with Claude Thornhill and Nappy Lamare's bands, the other featuring Herb Jeffries and Sarah Vaughan) in six hours—three hours for each film. It is a three-camera setup. Ironically, TV may provide the answer to the high cost of movie making.

As a result of his success on KTLA, Spade Cooley's western band has been booked for an Aug. 6 opening at New York's mighty Waldorf-Astoria Hotel. Naturally, it's the first sagebrush crew to be booked into the swank spot. Cooley, a fiddler, is said to be okay again after that heart attack which nearly bopped him fatally.

TV will really come of age, they say, next fall. Most of the big name recording artists will be on, by then. But no color until 1951! to the Kenton fold.



THERE'S THAT Mercer man again, riding high with his new etching of "At The Jazz Band Ball" with new lyrics which he composed himself. Johnny (center) guested last month, in Los Angeles, on Ru Morgan's TV show. Morgan, slippin' around at left, features Jolene Joe Venuti regularly on the telecast.

'Smiling' Film Winds; Don Otis Gets a Role

Columbia Studios has completed shooting its newest musical, "When You're Smiling," which Joseph Santley directed for Jonie Taps, former songplumber who now holds down a producer's berth at the lot.

Kay Starr, Frankie Laine, Bob Crosby, the Mills Brothers, Billy Daniels (who replaced Miguelito Valdes) and the Modernaires will all be seen in the musical, all of them singing songs they helped popularize on records. Don Otis, KLAC jockey and a former singer himself, bagged the role of a radio spieler in the picture when Al Jarvis, previously signed, was forced to beg off because of heavy TV commitments. Otis airs from Jerry Wald's Sunset nitery at midnight every night and also emcees his own KLAC show on TV.

The actors? They include Jerome Courtland, Lola Albright, Marg Woode, Collette Lyons and others. But it's chiefly music.

Li'l June On Her Own . . Again

When June Christy and Stan Kenton part company late this month at the conclusion of Kenton's long cross-country tour with his "Innovations" concert orchestra, June will open as a single at the Oscar near the U. S. C. campus, in Los Angeles.

She will remain two weeks after opening night May 26 with Bob Cooper, her husband, also in on the booking as tenor saxophonist. He also made the tour with Kenton.

Blonde June came out of a small Illinois town and was first hired by Kenton in Chicago in 1945. In a couple of previous periods when big Stan was without a band and resting, June worked on her own as a single. Right now she doesn't think she will ever return again to the Kenton fold.



JIM McCARTHY, the ever-alert and hard-plugging New York press rep for several of the nation's most popular recording stars, submits evidence that Jo Stafford is, at the moment, the most popular female singer in the world.

Jo, McCarthy wants it known, is the girl star of the CBS "Contented" program Sundays, the same web's "Club 15" stanza on Tuesdays and Thursdays, and head of her own program heard every week throughout Europe via Radio Luxembourg. Then, too, let the jocks not be forgotten. They spin Jo's discs morning, noon and night. And that, avers Jim, has made Jo "the most listened-to female in the world."

Any arguments?

Lena Horne, off on another jaunt to Europe, and MGM parted. She's now free to make movies wherever she pleases—and that will probably be at 20th-Fox (for George Jessel) next fall.

Peggy Lee stays on the road during May, opening May 1 at the Palomar in Vancouver and following, on 15th for a week only, at the Palomar Theater in Seattle.

Nellie Lutcher, following her triumphant return to her home state of Louisiana in April, will open May 11, for just two weeks, at Cafe Society in New York's Greenwich Village. That's the spot where, in 1947, Nel rang up her first smash personal appearance following the release of her very first record, "Hurry On Down To My House."

Bing Crosby will spend several weeks in Europe, and in addition to digging Ireland, one of his lifelong ambitions, he is expected to visit Vatican City. Croz, inci-



RONNIE DEAUVILLE has rejoined Ray Anthony's crack young band in New York, at the Statler, and is now turning out Cap waxings in big batches with Anthony's ork. Ray also features the voice of pert young Betty Holliday.

dentially, will not fly. He has a fear of the air. And he also has no use for streamlined, Diesel trains. His way of covering ground is via old-fashioned steam locomotive, or at the wheel of his own convertible.

Allan Jones and his wife, Irene Hervey, sail May 17 on the Queen Elizabeth for a string of European concerts. The Joneses have spent the last six months in Hollywood, and they expect to remain abroad until autumn.



MUSIC: AN ART AND A BUSINESS, by Paul S. Carpenter. The University of Oklahoma Press, \$3.75.

Mr. Carpenter, until his death last year, served as conductor of the U. of Oklahoma Symphony Orchestra. His chief interest, in this book, is pleading the cause of contemporary American classical music.

In grinding his axe, the author writes stubbornly and dogmatically. His chapters on how ASCAP functions, how James Petrillo and the American Federation of Musicians operate, and how motion picture film soundtracks are made are unusually interesting, well-written and authentic.

But the remainder of the book boils down to Mr. Carpenter's emphatic dislike of jazz, Tin Pan Alley, educational systems, Mozart and a hundred other old masters. He objects to the programs performed by American symphonies, and to virtually all our conductors. He feels that the music of a Piston or a Copland should be heard, instead. He is dead wrong in his remark about the record companies and how they "record only the music they know is easily sellable." Actually, every major record company consistently markets "prestige" items, both in the classical and popular fields, for which there is scarcely any demand. Mr. Carpenter's attitude on this subject is ridiculous, his charges patently without basis. He obviously never knew recording first-hand during his long career in education.

It's a book, however, which is worth reading. Especially for collegiates and young folk determined to make a career of music.

A first-rate study of a great musician is Victor I. Seroff's "Rachmaninoff" published by Simon & Schuster. The price is \$3.50.



BENNY STRONG: Cocoanut Grove.

DINAH SHORE: Cocoanut Grove.

RED NICHOLS: Sardi's.

PETE DAILY: Tack Room.

CLYDE HURLEY: Hangover Club.

FREDDY MARTIN: Palladium.

LES BROWN: Palladium,
opening May 16.

FIREHOUSE FIVE: Mocambo, Mondays.

KID ORY: Royal Room.

BEN POLLACK: Beverly Cavern.

TURK MURPHY: Aragon Ballroom.

FRANKIE YANKOVIC: Aragon Ball-
room, opening May 12.

RAVENS: Oasis, opening May 12.

ARTHUR VAN: Colonial Ballroom.

MARVIN ASH: Radar Room.

ART TATUM: Surf Club.

RED NORVO: The Haig.

PAUL NEIGHBORS: Hotel Biltmore.

TED VESELY: Tom-Tom Cafe.

MARVIN JOHNSON: York Club.

WALTER GROSS: Nick Arden's.

DICK PETERSON: Double-H Club.

BUDDY WORTH: Stadium Club.

NICK BREWSTER: Cafe Italia.



KAY STARR and Dan Dailey, at right, were among the hundreds who flocked to the "Jazz In The Afternoon" concerts last month at Hollywood's Florentine Gardens. Vet tenor saxist Bernie Billings (left) produces the bashes every Sunday afternoon. Jess Stacy, down front, was one of a dozen or more jazzmen participating.

Shearing Hitting L. A. on July 21

George Shearing, British-born pianist, will make his first appearance in Southern California starting July 21 at the Oasis Club in Los Angeles.

Shearing, who features Chuck Wayne on guitar and Denzil Best on drums, emphasizes "quiet jazz" in a mild, semi-bop groove.

MEET THE JOCKEY!

ONE OF the most popular, and best-equipped jocks in the land is Bert Solitaire. He conducts the "Open House" every day over KRE in Berkeley, Cal. During his more than two hours on the air, he plays selected new discs and asks listeners to vote for those which they deem "best." He averages about 600 calls during these sessions. At one time a dancer, Bert also worked in the optical biz in Los Angeles before becoming a popular mike man in Berkeley.



Turk Murphy At The Aragon

The Aragon Ballroom, at Ocean Park a few miles west of Hollywood, brought Turk Murphy's Dixie-beaters down from San Francisco for a month's run April 7 and, on May 12, will present Frankie Yankovic's polka crew. Jack Fina's more orthodox orchestra has been playing there. The management is trying to boost box-office receipts by offering several types of entertainment, and the new policy will continue through the summer months.

For Daily They Just Tear Up The Carpets

When Pete Daily and his Chicagoans opened April 8 at the Tack Room in Glendale, Cal., just north of Hollywood, the management ripped out carpeting valued at more than \$1,500 and then tossed buckets of sawdust on the bare floors to achieve a barrel-house, relaxed atmosphere. Daily's crew lines up with Don Owens at the piano, Pud Brown, clarinet and tenor sax; Burt Johnson, trombone, and Lou Diamond, drums. Pete will be recording a batch of new platters this month for Capitol with the same musicians.

Capitol Hits

'LET'S GO TO CHURCH' - Whiting
(NEXT SUNDAY MORNING) Wakely

'DOWN THE LANE' - Stafford-MacRae

'HOOP-DEE-DOO' - Kay Starr

'THE MAMBO' - Dave Barbour

'I ALMOST LOST MY MIND' - Nat 'King' Cole

'I HADN'T ANYONE TILL YOU' - Mel Tormé

'LA VIE EN ROSE' - Paul Weston

'ASK ME NO QUESTIONS' - Jo Stafford

'DREAM PEDDLER'S SERENADE'

- Margaret Whiting

'SUNSHINE CAKE' - Peggy Lee

'OLD PIANO ROLL BLUES' - Jan Garber

'OLD PIANO ROLL BLUES' - Jubalaires

'DO YOU WANT IT?' - Julia Lee

all on either 78 or 45 rpm

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Rambling . . . Muskrat Style



THAT'S THE Dixie Eight, led by an unseen Paul Weston, backing the potent baritone pipes of Dean Martin on this recent record session in Hollywood which saw Martin doing the "Muskrat Ramble" with a new lyric to Kid Ory's venerable melody. Those Dixiecats with Dean include names like Eddie Miller, tenor; George Van Epps, guitar; Lou McGarrity, trombone; Milt Raskin, piano; Nick Fatool, drums; Matty Matlock, clarinet, and others. Martin's recent records have all featured up-tempo Dixie backgrounds.